



July 4th

BOSTON
POPS
fireworks
SPECTACULAR

40

YEARS

1970

1980

1990

2000

2010

2020

2030

1976

400,000 on the DCR Esplanade
celebrate America's
Bicentennial on July 4th

2013

B4 Productions celebrates
40 years of the Boston Pops
Fireworks Spectacular!



GREAT SHOW AND WOULD LOVE TO
COME BACK AGAIN AND AGAIN!!

MEMPHIS, TN

FIREWORKS WERE THE BEST
I HAVE EVER SEEN!! GREAT
SHOW AND FIREWORKS!

VIRGINIA BEACH, VA

THIS IS AMERICA
AT ITS BEST!

GOSHEN, NY

2013 BOSTON POPS FIREWORKS SPECTACULAR

Greetings.

On behalf of Liberty Mutual Insurance employees, welcome to America's quintessential July 4th celebration, the 2013 Boston Pops Fireworks Spectacular.



In its 40th anniversary year, this remains one of Boston's proudest traditions, drawing more than a half million visitors from New England and around the globe.

So enjoy the magnificent sounds of Keith Lockhart and the Boston Pops Esplanade Orchestra, watch some of the best fireworks in the world, and savor the spirit of this celebration – commemorating the day our country issued its Declaration of Independence, one of our nation's most cherished symbols of liberty.

We are delighted to join with you to salute our beloved city and country, and to showcase one of our city's greatest treasures, the Boston Pops Orchestra.

Enjoy the show!

A handwritten signature in black ink that reads "David H. Long". The signature is fluid and cursive.

DAVID H. LONG

Chairman and CEO
Liberty Mutual Insurance Group

Welcome



TONIGHT, AS YOU LIE ON THE GRASS
WITH YOUR FAMILY, WATCH FIREWORKS,
EAT HOT DOGS, AND LISTEN TO THE
POPS, DON'T FORGET TO TAKE A
MOMENT AND REMEMBER THOSE WHO FOUGHT TO MAKE IT
POSSIBLE FOR YOU TO LIE ON THE GRASS WITH YOUR FAMILY,
WATCH FIREWORKS, EAT HOT DOGS, AND LISTEN TO THE POPS.



Liberty Mutual
INSURANCE

HERE'S TO 40 YEARS OF THE BOSTON POPS FIREWORKS SPECTACULAR.

Program

The Boston Pops performance on July 3, 2013 is supported by a generous gift from the late Johanna Fiedler, in memory of her father, Arthur Fiedler, who served as Pops conductor from 1930 to 1979.

JULY 3 & 4, 2013 • 7:30 PM ON THE DCR ESPLANADE

The Star-Spangled Banner*

Smith/Key-Bass

Let Freedom Ring*

Manilow-Elliott

~Presenting Ellis Hall~

I Heard It Through the Grapevine

Whitfield/Strong-Tyzik

Ain't No Mountain High Enough

Ashford/Simpson-Tyzik

~Presenting Ayla Brown~

Pride of America*

Brown/Hutto/Dashe-Elliott

Free*

James/Lindsey/Verges/Judge-Judge

America, We're Proud to Serve*

arr. Bass

~Presenting Howie Day~

Collide*

Day/Griffin-Elliott

Life Sized*

Day/Bisbee-Elliott

No One Is Alone

Sondheim-Morley

I'm Shipping Up to Boston

Barri/Casey/Kelly/Guthrie-Hollenbeck

INTERMISSION

~Presenting Susan Tedeschi~

Do I Look Worried?

Leventhall/Trucks/Tedeschi-Hatfield

Made Up Mind

Wood/Trucks/Tedeschi-Hatfield

Patriotic Sing-a-long*

arr. Hayman

1812 Overture

Tchaikovsky

America the Beautiful* — Ellis Hall & Susan Tedeschi,

with Ayla Brown & Howie Day

Ward/Bates-Catingub

The Stars and Stripes Forever*

Sousa

**Features the Tanglewood Festival Chorus*

Sing Along

America

My country 'tis of thee,
sweet land of liberty, Of thee I sing.
Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

Yankee Doodle

Oh! Yankee Doodle came to town
a-ridin' on a pony
He stuck a feather in his hat and
called it macaroni.
Yankee Doodle keep it up,
Yankee Doodle dandy.
Mind the music and the step and with
the girls be handy.

The Yankee Doodle Boy

I'm a Yankee Doodle dandy,
a Yankee Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

This Land Is Your Land

This land is your land,
this land is my land
From California to the New York island,
From the redwood forest to the
Gulf Stream waters;
This land was made for you and me.

*Words and music by Woody Guthrie
TRO ©1956-1958-1970 Ludlow Music, Inc., New York
Used by Permission*

You're A Grand Old Flag

You're a grand old flag,
you're a high flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true,
Under red, white, and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag

God Bless America

by Irving Berlin

God bless America, land that I love.
Stand beside her and guide her
Through the night with
the light from above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America,
my home sweet home.
God bless America,
my home sweet home.

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God Bless America Fund. All rights reserved.*

The BOSTON POPS

ESPLANADE ORCHESTRA

Keith Lockhart, Conductor

Julian and Ennice Cohen, Boston Pops Conductor's Chair, fully funded in perpetuity

John Williams, Laureate Conductor

First Violins

Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Cynthia Cummings
Christine Vitale
Sasha Callahan
Gerald Mordis
Susan Faux
Sarita Uranovsky
Katherine Winterstein

Second Violins

Clayton Hoener
Jennifer Elowitch
Colin Davis
Dorothy Han
Stacey Alden
Melissa Howe
Sandra Kott
Susan Shipley
Jung-Eun Ahn
James Orent

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Scott Woolweaver

David Feltner
Donna Jerome
Barbara Wright
Stephen Dyball

Cellos

Ronald Lowry
Andrew Mark
William Rounds
Jennifer Lucht
Kevin Crudder
Eugene Kim
Melanie Dyball
Toni Rapier

Basses

Robert Caplin
Barry Boettger
Joseph Holt
Susan Hagen
Elizabeth Foulser
Randall Zigler

Flutes

Renée Krimsier
Ann Bobo

Piccolo

Linda Toote

Oboes

Andrew Price
Miri Kudo

English Horn

Barbara LaFitte

Clarinets

Ian Greitzer
Aline Benoit

Bassoons

Ronald Haroutunian
Adrian Jojatu

Horns

Lee Wadenpfehl
Richard Menaul
Richard Whitacre Hill
Kate Gascoigne

Trumpets

Bruce Hall
Mark Emery
Richard Kelley
Joseph Foley

Trombones

James Nova
Hans Bohn

Bass Trombone

Angel Subero

Tuba

Gary Ofenloch

Timpani

Richard Flanagan

Percussion

Jim Gwin
Neil Grover
Patrick Hollenbeck
John Tanzer

Harp

Susan Robinson

Piano

Brad Hatfield

Guitar

Jonathan Finn

Electric Bass

Michael Rivard

Librarians

John Perkel
William Shisler
David Rahbee

Personnel Manager

Lynn G. Larsen

Stage Manager

John Demick

For The Pops...

Mark Volpe
Managing Director

Ray Wellbaum
Orchestra Manager

Dennis Alves
Director of Artistic Planning

Kim Noltemy
Chief Marketing and
Communications Officer

Alyson Bristol
Director of Corporate
Sponsorships

Bernadette Horgan
Director of Public Relations

Leah Monder
Production Manager

Amanda Severin
Manager of Artistic
Planning and Services

Gina Randall
Administrative/
Operations Coordinator

KEITH LOCKHART

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, and holds the Julian and Eunice Cohen Boston Pops Conductor chair. During his eighteen-year tenure, he has conducted more than 1,500 Boston Pops concerts, and has promoted programs for young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. He has introduced the JazzFest and EdgeFest series, featuring prominent jazz and indie artists; concert performances of Broadway shows, including Rodgers and Hammerstein's "Carousel" and Stephen Sondheim's "A Little Night Music;" and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works and dozens of new arrangements. He and the Boston Pops have released four self-produced recordings — "Sleigh Ride," "America," "Oscar & Tony," and "The Red Sox Album" — and eight albums on RCA Victor. He has made 73 television shows with the Boston Pops, led the orchestra on 37 national tours, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea.

He currently serves as principal conductor of the BBC Concert Orchestra in London and artistic director of the Brevard Music Center summer institute and festival in North Carolina. He was music director of the Utah Symphony from 1998 to 2009.

Born in Poughkeepsie, NY, he began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University.



"Well, here it is...the 40th anniversary of our great event here on the Esplanade. When I ascend the podium tonight, it will be the 19th time I have had the singular honor of conducting "America's Orchestra" in America's signature birthday party, the Boston Pops Fireworks Spectacular. People often ask me whether it's possible to maintain the same energy and passion for a concert that I've done so many times. My response is that it's impossible to grow tired of being involved in something so marvelous, so unique, and so exciting. There is no concert, anywhere in the world, like our July 4th festivities — and there is no audience, anywhere in the world, like the group that assembles on the Charles River Esplanade each year! It's your passion and engagement that make this event an unforgettable one for every performer involved. It's remarkable that we have the world's greatest orchestra and world's greatest fireworks on display here, year after year. It's more remarkable that we have the world's best audience. Thank you for that, and here's to the next 40 years!"

— Keith Lockhart

ELLIS HALL

Ellis is considered a prodigy on a number of instruments yet his voice is one of his most incredible assets. As you listen, his five-octave range boggles the mind. Seeing him perform will confirm for you that there is no ceiling to his talent.

Born in Savannah, Georgia, in the early 1950s, Ellis later moved to Boston where he would become one of the world's most innovative souls while burdened to a degree by the effects of childhood glaucoma. He realized early on that he had to sequester himself away with the lights off to hone his instrumental talents without concern for the inevitable. At age 18, he was rendered sightless, an outcome accelerated by a wrestling accident. Differently abled rather than handicapped, he raced off to the world of R&B and Soul to build a reputation as one of the most scintillating performers of our time.

He soon established his own brand of hair-raising performances with his creation of the Ellis Hall Group in Boston and it was during that time that he was discovered by the East Bay soul sensation Tower of Power. The rest of that chapter is history.

While performing in 2001, Ellis was approached by Ray Charles, who had been instantly taken by what he was hearing. By the next year, Ellis was the only artist besides Ray to be signed as a feature performer in his record label, Crossover Records. During the months following the signing, Ellis and Ray produced an astonishing work entitled "Straight Ahead," which featured the Top 100 No. 5 hit "Gotta Get the Money," with guests artists including the incredible Billy Preston.

Following Ray Charles's death, Ellis decided that he would create shows in honor of "The Master" that he called "A Tribute to Ray Charles, Motown, and Beyond." These shows are now the stuff of legend, considered by many as spell-binding homage to "The Genius" himself although it would be sacrilege to say that they are imitations. Hardly. They will most likely go down in history as the finest form of compliment.



AYLA BROWN

Ayla Brown grew up in Wrentham, MA. Her achievements include being an American Idol Semifinalist, a recording artist of four albums, national and local performances, involvement in numerous charitable causes, National Anthem singer for the Philadelphia 76ers and national news correspondent for The Early Show on CBS. From 2006-2010, Ayla was a Division 1 basketball player at Boston College while receiving a degree in communications.

In January of 2012, Ayla released a self-titled country album. Most recently, the album shot up to #78 on the iTunes country chart, and last summer, the same album charted on Billboard in the New England area. In November of 2012, Ayla released a patriotic-inspired album titled, "Heroes and Hometowns." New Balance sponsored the project and part of every CD sale benefits a military non-profit out of Massachusetts called Hugs for Heroes, Inc. "Pride of America" is the first single off the album, which can be purchased on any digital retailer, including iTunes.

Over the years, Ayla has had many memorable performances. Some of those include performing twice at Boston's Top 40 radio station Kiss 108 FM's annual Kiss Concert, singing with the Boston Pops orchestra at the "Pops on the Heights" Scholarship Gala at Boston College, and singing the National Anthem with the Boston Pops at the 33rd Annual Boston Pops Fireworks Spectacular in 2006.

For the past two years since moving to Nashville, Ayla has had the opportunity to headline her own shows and open up for numerous country music superstars, including Josh Turner, Eric Church, Sara Evans, Charlie Daniels, Craig Morgan, Darius Rucker and more. On Memorial Day weekend, Ayla debuted at the Grand Ole Opry in Nashville and brought 17 female soldiers on stage to be recognized by the audience. She received a standing ovation for her debut performance.

Ayla has performed at many charitable concerts at Fenway Park and at the Pan-Mass Challenge, and she has most recently offered her vocal talents and time to the organization "Songs of Love," where she is currently a spokesperson and singer for ill-stricken children.



Performers

HOWIE DAY

Howie Day's emotionally resonant lyrics and inventive melodies have earned him both critical praise and a legion of devoted fans. A native of Bangor, Maine, Day began playing piano at age five and guitar at age 12. By 15, he was writing his own songs and performing across New England. Shortly after graduating high school, Day became a fixture at college coffeehouses across the U.S. He wrote, financed, and released his first effort, "Australia," which was named Best Debut Album at the 2001 Boston Music Awards.

After signing with Epic Records, Day released his major-label debut, "Stop All The World Now," and hit the road to support it. The constant promotion paid off: "Stop" was certified gold in the U.S. and spawned two Top 10 radio hits: "She Says" and the platinum single "Collide." After three subsequent years of intense worldwide touring, Day moved to Los Angeles and returned to the studio. His next release, "Sound the Alarm", built on the emotionally complex spirit of its predecessor and delved into Day's journey from indie wunderkind to platinum-selling artist. It's lead single, "Be There," became a staple at modern AC radio.

After parting ways with Epic and relocating to New York City in 2010, Day released the Ceasefire EP on his own label, Daze. New songs began to emerge and evolve at shows across North America and Australia. Day is currently immersed in the recording process of his fourth studio album, which he is crafting with the help of longtime friend and producer Mike Denneen. "There is a sense of inherent creativity and imagination to these sessions," Day says. "Everything seems to be in perfect balance, and I want to capture that energy as it's happening. Nothing is over or under thought, it's just in the moment."

In addition to performing with the Boston Pops on July 4th, Howie will be returning to the area for a show at the Sinclair in Cambridge on September 21.



SUSAN TEDESCHI

From the Boston suburb of Norwell, Susan Tedeschi's knack for combining her passion for American roots music with an awe-inspiring vocal prowess has led to a successful and critically acclaimed career spanning two decades. Blessed with an ability to dig deep and deliver powerful R&B belters or wrap her voice around a gentle ballad, she is a talented guitarist as well, steeped in the electric blues tradition. Tedeschi earned her devoted following through hard work, relentless touring and powerful studio work, both as a solo artist and as front-woman of the Grammy-winning Tedeschi Trucks Band, a group she co-founded in 2010 with husband, Derek Trucks.

She began singing with local bands at 13 and had formed her first group focusing on original music by 18. After graduating from Berklee College of Music, she immersed herself in Boston's fertile blues scene and had soon established herself as one of New England's top live acts.

Tedeschi's growing reputation as both a powerful singer and talented guitarist led to her debut album "Better Days," in 1995. In 1998, she recorded the critically acclaimed, national breakthrough "Just Won't Burn," impressively earning Tedeschi a Grammy nomination for Best New Artist. In 2002, her follow-up release "Wait for Me" was produced by the legendary Tom Dowd and was nominated for a Grammy. Throughout the 2000s Tedeschi opened for such headlining acts as John Mellencamp, Bob Dylan and the Rolling Stones as well as for personal heroes like B.B. King, Buddy Guy and Taj Mahal. After releasing "Live from Austin, TX" in 2004, she signed her first major label deal, recording "Hope and Desire" in 2005, and "Back to the River" in 2008, both earning Grammy nominations for both.

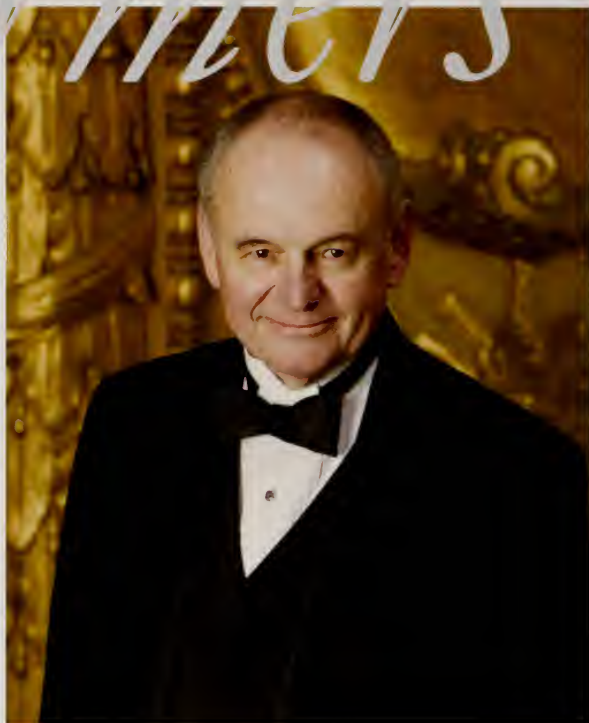
After many nominations, Tedeschi's first Grammy win came in 2012 as a co-leader of Tedeschi Trucks Band for their debut album "Revelator." Tedeschi Trucks Band will return to Boston this summer for shows with The Black Crowes on July 30 and August 6 at Bank of America Pavilion.



TANGLEWOOD FESTIVAL CHORUS

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus (TFC) made its debut that year in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the BSO. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers. Now numbering some 300 members, the TFC performs year-round with the Boston Symphony Orchestra and Boston Pops.

John Oliver has prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. In addition to his work with the TFC and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music.



Looking back



"Performing with the Boston Pops at the Esplanade on the Fourth of July was such a memorable experience for me. Celebrating our nation's birthday in the city of Boston, with the infectious energy of the crowd, was a thrill. I am so very happy to be a part of such a wonderful tradition, soon to be in its 40th year. I can only hope the celebration continues for many more years to come!"

— Jennifer Hudson (2012)

Event Info

SECURED AREAS There are two secured areas for this event: The Oval and the Island. Spectators entering these areas will be required to pass through one of the bag check/screening entrances and will receive a wristband specifically for that area, which must be worn at all times during the event to ensure access in and out of that secured area. When the secured areas are full on July 3rd and July 4th, NO additional wristbands will be distributed. Spectators going to the Island must enter via the Clarendon or Exeter Street Footbridges and also pass through a bag check/screening entrance. The Berkeley and Mt. Vernon Footbridges will be closed to the public. The Fairfield Footbridge will only be used as an exit off of the Island along with the Clarendon and Exeter Street Footbridges. Visit www.july4th.org for specific information regarding restrictions on what is not allowed inside the secured areas.

FOOD There are food vendors located in Boston and Cambridge. All vendors are permitted by, and come under the supervision of, the Massachusetts Department of Conservation and Recreation (DCR).

RECYCLING We encourage spectators to recycle. Recycling bins will be located next to trash receptacles scattered throughout the Esplanade on July 3rd and 4th.

RESTROOMS There are over 350 portable restrooms located in Boston and Cambridge. Handicapped-accessible restrooms are at all restroom locations.

HANDICAP SERVICES In Boston, the handicapped area is filled on a "first-come, first-served" basis. Once the handicapped area is filled, no additional spectators will be admitted. Wheelchair-accessible restrooms are available.

MEDICAL Over 100 Emergency Medical Services personnel are located in Boston and Cambridge. As a precautionary measure against extreme heat, Boston EMS will operate mist tents and the DCR will operate water sprays on Storrow Drive. In Boston, sunscreen dispensers will be available holding SPF 30. Please protect yourself.

PUBLIC SAFETY For your safety, 24 federal, state and city agencies are on-site and in the event's Unified Command Center. These agencies maintain a presence throughout the event in Boston, Cambridge and on the Charles River. The state-owned DCR Esplanade, DCR Hatch Shell and parkways are under the supervision and command of the Massachusetts State Police.

BOATING Boats must stay 100 feet from shore and 1000 feet from the barges. There will be a safety zone around the fireworks barges and boats may not anchor in the safety zone from July 2nd–July 5th. All lagoons will be closed to the public. Boats will not be able to anchor within "restricted areas" around barges or along the shoreline

between Massachusetts Ave and Longfellow Bridges. All Boston docks, including: Union Boat House, Hatch Shell and the River Dock, will be closed to the public from July 2nd to July 5th. Dinghies, PWC, kayaks, or canoes will not be allowed to deploy from anchored vessels or be allowed access to shore. Transit channels will be shut down at the commencement of the July 4 activities (7 p.m.) and will be strictly enforced. The Craigie Drawbridge by the Museum of Science will not open for boat traffic until July 5th at 12:01 a.m. Only vessels requiring less than 12 feet vertical clearance will be allowed to proceed under the closed bridge and transit east of the Longfellow Bridge. Those over 12 feet in height must stay west of the Longfellow Bridge until the Craigie Drawbridge opens.

WEATHER The Unified Command Center monitors weather. There is no rain date for the concert. The weather forecast will be announced periodically over the event's public address system throughout July 4th.

PUBLIC TRANSPORTATION For MBTA information, call 617-222-3200 or visit www.mbta.com. On the Boston side, the two closest T stations are: Charles Street Circle for the Red Line and Arlington Street for the Green Line. On the Cambridge side, Kendall and Central Square stations on the Red Line are the closest. On July 4th after 9:30 p.m., all MBTA buses and trains will be free to the public.

SOUND SYSTEM & VIDEO SCREENS There are 18 sound towers in Boston and Cambridge. The sound system is operational in Boston from noon to 10 p.m. on July 4th. Public service announcements and recorded music are broadcast throughout the day. The sound in Cambridge is operational from 6 p.m. until 10 p.m. On the Boston side, there are two large video screens on each side of the DCR Hatch Shell stage. Video screens are also located at One Fiedler Field and on the Island at Exeter Street. On the Cambridge side there are two video screens located by Ames Street.

TV & RADIO BROADCAST The Boston Pops Fireworks Spectacular can be seen locally on July 4th on Boston's WBZ-TV from 7 p.m. to 10 p.m. The concert and fireworks score are simulcast on WBZ News Radio 1030 starting at 6 p.m., 99.5 WCRB Classical New England starting at 6 p.m., and 89.7 WGBH Boston Public Radio starting at 7 p.m.

REMEMBER "IF YOU SEE SOMETHING, SAY SOMETHING"™ For updated event information download the official Boston Pops Fireworks Spectacular app for iPhone, iPad and Android devices. Visit www.july4th.org, the Apple App Store or Google Play.

EVENT APP For updated event information download the official Boston Pops Fireworks Spectacular app for iPhone, iPad and Android devices. Visit www.july4th.org, the Apple App Store or Google Play.

The FIRE WORKS



Fireworks are always a statement of celebration on July 4th. This year Atlas PyroVision Productions, a New England based company, has brought back its amazing illuminations for the DCR Hatch Shell Stage and has also created an amazing main fireworks display that promises to be extremely artistic and technically astounding.

One main difference in the design elements for this year will feature a completely different orientation of the main fireworks barge as well as the inclusion of two smaller barges located 400 feet off of the main barge. In addition, for the first time in the show's 40-year history, pyrotechnics will be fired off the Mass Ave. Bridge as a key element to the main fireworks display. This new visual perspective along with nearly 1,000 ft. of pyrotechnics, synchronized to one of the most memorable July 4th soundtracks to date, promises to deliver amazing sight lines to everyone watching the display. Also, viewers and spectators will have the opportunity to experience Atlas' award-winning "Super Tower" pyrotechnic platform. Based on a concept created in Europe of using roman candles fired from a series of angles, the "Super Tower" is a small structure located in the center of the barge that will launch over 800 single comets from 15 different angles throughout the show. Combined, all of these elements promise a visually stimulating and memorable display.

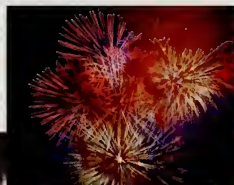
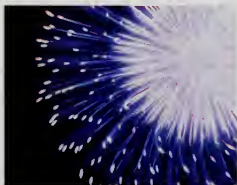
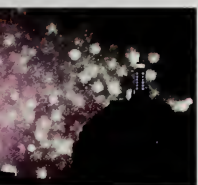
"Being a native of the Boston area and attending many of Boston's fireworks displays over the past 40 years has allowed me to visualize a new fireworks perspective. This year's challenge was to not only design a fireworks display for Boston, but also to bring Boston into the concept. Viewers of this year's fireworks show will feel that this show is different from anything they have ever seen."

– Matt Shea



MUSIC SELECTIONS

Call to Adventure	from "The Mummy 3"
Raining Sunshine	Miranda Cosgrove
It's America	Rodney Atkins
The Circus Sets Up	James Newton Howard from "Water for Elephants"
Hallelujah	KD Lang
O, America	Celtic Woman
This is My Country	U.S. Army Band
Faith to Fall Back On	Hunter Hayes
One Last Message	Andrew Lockington from "City of Ember"
Test Drive/ Coming Back Around	John Powell from "How to Train Your Dragon"



2013 PYRO CREDIT LIST

Pyrotechnics Show
Designer and Producer
Matthew Shea

Shawn Allison
Barge pyro

Mike Achenbach
Bridge pyro

Andrea Shea
Hatch Shell pyro

Pyrotechnics Music
Supervisor
Don Dorsey

Pyrotechnicians
Andrea Shea
Dan Bopp
Jonathan Brown
Phil Howard
Julie Curran
Ron Barden
Curtis Reti
Gabe Barrieau
Maisy Batchelder



*Download the 4th of July Fireworks playlist on iTunes.
Go to www.JULY4TH.org for more information.

SHOW YOUR SPIRIT!

Visit the B4 Productions Kiosk and take home an official event souvenir* from the Boston Pops Fireworks Spectacular. Available while supplies last.



July 3rd

souvenirs sold within the main concession area

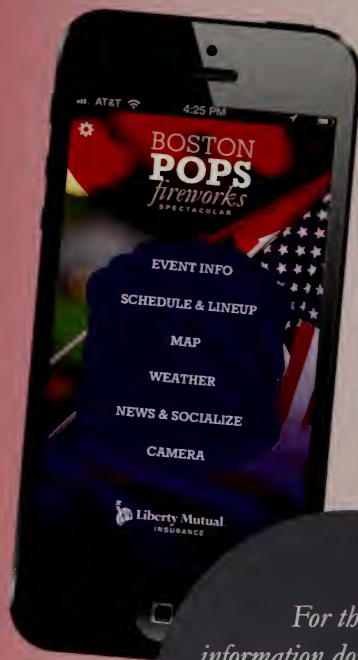
July 4th

souvenirs sold within main concession area and also on the island near the Clarendon Street Footbridge

*all proceeds benefit Boston 4 Celebrations Foundation



**BOSTON 4
CELEBRATIONS**



For the latest information download the official Boston Pops Fireworks event app! Available for iPhone, iPad and android.



STAY CONNECTED Become our fan on Facebook at "Boston Pops Fireworks Spectacular" Follow us on Twitter @bostonjuly4th

Enjoy free MBTA service after the festivities!

No other Fourth of July celebration in the Greater Boston area can top the fireworks and concert at the Esplanade! And the MBTA is your best bet for getting home!



Show your CharlieCard and get discounts on all B4 souvenirs!



**Massachusetts Bay
Transportation Authority**



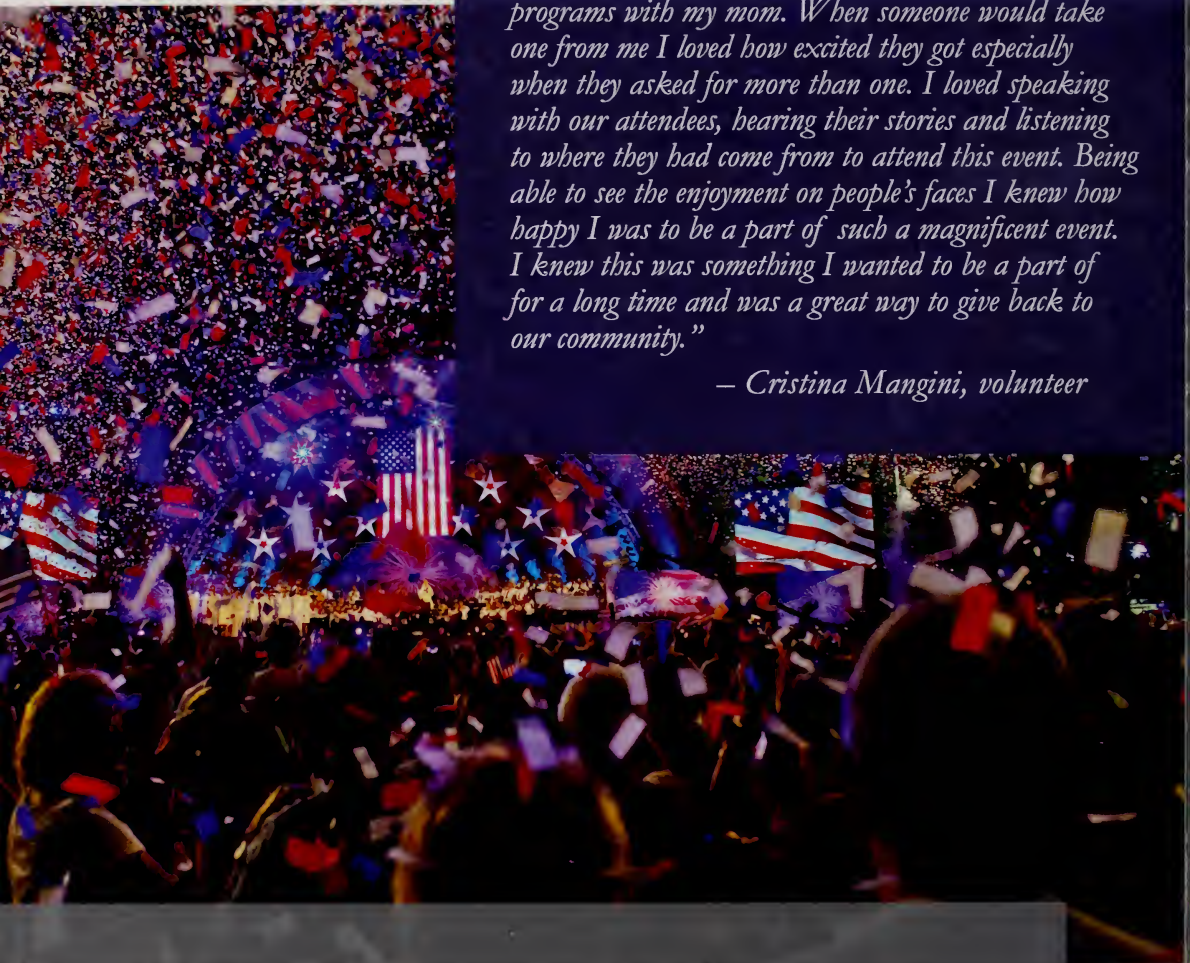
BEFORE YOU LOOK UP IN WONDER, LOOK BACK IN AWE

SCAN THE QR CODE ABOVE OR VISIT LIBERTYMUTUALFOURTH.COM
TO CELEBRATE 40 YEARS OF THE BOSTON POPS FIREWORKS SPECTACULAR.



Liberty Mutual.
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Volunteers



"Having been a volunteer at this event since 1995, I can remember back to the day I first started volunteering; I began walking around the Esplanade handing out programs with my mom. When someone would take one from me I loved how excited they got especially when they asked for more than one. I loved speaking with our attendees, hearing their stories and listening to where they had come from to attend this event. Being able to see the enjoyment on people's faces I knew how happy I was to be a part of such a magnificent event. I knew this was something I wanted to be a part of for a long time and was a great way to give back to our community."

— Cristina Mangini, volunteer

"Volunteering for B4 on July 4th for the Boston Pops Fireworks Spectacular concert has become an annual tradition for me. I have volunteered with the same group of people 4th after 4th, and we have become a strong team and a great group of friends. Over the years I have watched one of my fellow volunteers start a family, one of our proud team members has served with our United States military, while another is soon graduating college. I have the honor of knowing these incredible people thanks to this event. I know it is only one day a year, but there is something so incredibly special about that day! Proud to be part of an event that is larger than life, proud to be part of a dedicated team that keeps coming back year after year, proud to be part of an amazing Boston tradition... proud to be an American!"

— Noele Lee, volunteer

Stars & Stripes

CANNONS

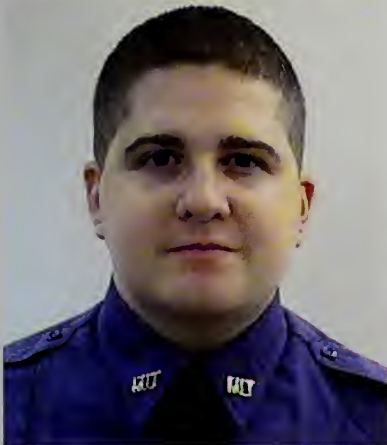
The 101st Field Artillery Regiment currently consists of 350 men and women from the 1st Battalion, 101st Field Artillery based in Brockton, MA; it is the only field artillery unit left in the state of Massachusetts. The regiment's Unit Alpha Battery 101st Field Artillery Second Corps Cadets is based in Danvers and in Fall River. Alpha Battery Commander Captain Joseph Blume supervises the 101st Field Artillery.



In Memoriam

Remembering those who have worked on the Boston Pops Fireworks Spectacular event

SEAN COLLIER



On Thursday, April 18, MIT Police Officer Sean Collier was killed in the line of duty, a senseless and tragic loss of a promising young officer and beloved member of the MIT community.

MIT Police Officer Sean Collier served the MIT community and the Greater Cambridge area since his appointment to the police department on January 9, 2012. Although Sean was part of the MIT community for only a brief period of time, his positive attitude, dedication, and uncommon ability to connect with people were evident during his short tenure.

Sean was assigned to the 2012 Boston Pops Fireworks as a police detail officer on the Cambridge side of the Charles River. He thoroughly enjoyed this assignment and will be sorely missed this year.





The 70s

The energy crisis brought fuel rationing, long lines, and even fights at gas stations. The gas shortage popularized small cars, the Honda Civic and AMC's Gremlin and Pacer. We had three Popes in one year. The Vietnam War ended and we lowered the voting age to 18. We were introduced to pocket calculators, the Sony Walkman, floppy discs and the first transmission of an email. Nixon resigned. Available for the first time were VCRs and microwave ovens. We celebrated the first Earth Day. We danced to fusion, and to rock -- southern, folk and soft -- and to Carole King, James Taylor and the Carpenters singing "Rainy Days and Mondays." The decade resonated to Stevie Wonder, the Temptations, the Jackson 5, Donna Summer and to psychedelic rock. We mourned Jimi Hendrix, Janice Joplin, Elvis. Our favorite movies were *The Godfather*, *Jaws*, *Grease*, and *Rocky*. On TV, jiggle survived in *Charlie's Angels* and *Three's Company*, but we said goodbye to old-fashioned stars Ed Sullivan and Red Skelton. Sitcoms like *The Beverly Hillbillies* gave way to shows with social bite, like *All in the Family*. We read Erich Segal's "Love Story" and anything written by John Updike. Americans left the decade unable to forget Helen Reddy singing, "I Am Woman." In Boston, the Bruins won two Stanley Cups ('70 and '72) and the Celtics captured two NBA championships ('74 and '76). In 1974, the city was introduced to an event like no other, a spectacle that has become a grand celebration of America's independence: The July 4th Concert on the Esplanade. In 1976, the nation's bicentennial year, some 400,000 gathered there on the holiday to celebrate our 200th birthday with a heady musical bash.

DAVID MUGAR

In 1906, the Mugar family fled Armenia to avoid Turkish persecution, and after arriving in America, five-year-old Stephen Mugar never forgot the sight of the Statue of Liberty. He built the Star Market chain and donated millions to New England colleges, telling his children he was paying a debt to America.

It was a lesson embraced by his son, David, a businessman who has contributed millions to Massachusetts institutions, including the July 4th Concert, which he founded with Arthur Fiedler 40 years ago and has produced ever since.

"My father said to his dying day that when he landed on Ellis Island, he acquired a debt, and by philanthropy, he was paying back the United States for accepting his family into America's arms."

Boston's patriotic concert, promoted by the son of grateful immigrants, has tapped an astonishing well of loyalty to America, annually drawing crowds up to 700,000, and cumulatively, in excess of 12 million, which does not include millions who've watched on television.

The idea germinated one morning in 1973 when Mugar was driving on Commonwealth Avenue with his friend, Pops Conductor Arthur Fiedler, whose Esplanade concerts had dwindled in popularity.

"I suggested we jump-start them," recalls Mugar. "For July 4th, if you play the 1812 Overture, I'll find cannons and church bells and throw in fireworks." Fiedler loved the idea. 'Just let all hell break loose at the end,' he said."

He was right. People went wild. Afterwards, Mugar decided the concert could be done better, and in 1975, an encore was scheduled. In 1976, as Mugar notes, you couldn't have a Bicentennial without a July 4th concert.



OCT 5 1973

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, *Conductor*
SYMPHONY HALL, BOSTON, MASSACHUSETTS 02115
Telephone: (617) COMMOnwealth 6-1492

October 4, 1973

Mr. David G. Mugar
29 Commonwealth Avenue
Boston, Massachusetts 02116

Dear David:

I think I did speak to you about your very nice note of September 13, but I am trying to make it official.

I think it is so generous of you to wish to take over the business of fireworks at the Esplanada. I probably would only do one concert again this year. At any rate, I would try to open the season, and I think it would be a wonderful finale if we did the 1812 with all the trappings. You are very kind to think of this.

I hope I will see you soon.

Cordially,


Arthur Fiedler

That 1976 event imbedded the July 4th concert in Boston culture. CBS covered it live, and then ended a Bicentennial special with Walter Cronkite describing Boston's concert as the "highlight of a day marked by crescendos."

"I had tremendous pride," recalls Mugar. "The Bicentennial, and there was Boston in prime time." By 2000, expenses exceeded a million dollars a year, and Mugar's annual subsidy was replaced by corporate sponsorship. He is reluctant to talk about his financial generosity.

"My greatest contribution is that I give, literally, hundreds of hours of time for this concert. And the future? Our full-time producers, Pam Picard and Rich MacDonald, are more than capable, so when the Big Guy says, 'Okay, David, your time is up,' the concerts will continue just fine."

At 74, needing neither money nor acclaim, why is Mugar still at it? "I love the 4th, and I love giving to people. I would cut off my left arm if I could write music like Richard Rodgers, and leave people whistling tunes. In my own way, as executive producer of these concerts, I'm trying to make people happier."

And his father? What would he think about that debt to America? "As an immigrant from Armenia, it would mean a lot to him that something for Independence Day in America is being run by his son. Dad would have been proud."

The 80s

The Berlin Wall came down. Duvalier was overthrown. Halley's Comet arrived. Australia and New Zealand gained more independence from the United Kingdom. With cocaine growing in popularity among celebrities, and crack cocaine infesting urban America, Nancy Reagan launched "Just Say No." Nintendo revived the video game industry. Voyager visited Saturn, Uranus and Neptune. Seat belts became mandatory in most of the country, and there were campaigns for child safety seats and bike helmets. MTV launched Michael Jackson with his leather jacket, glove and moonwalk, and his *Thriller* sold 11 million copies. *Dynasty* and *Dallas* were popular on television, along with *Magnum, P.I.*, *Full House* and *Who's the Boss?* Bob Marley died. Oscars went to *Ordinary People*, *Platoon* and *Rocky 3*. Cabbage Patch kids appeared. People played Pac-Man and Frogger. Jean jackets were big and so were ripped jeans, teased hair, mini skirts and leg warmers. In 2.5 miles of Atlantic water, we found the wreck of the Titanic. In Boston, Raymond L. Flynn succeeded Kevin H. White as mayor in 1984. The Celtics' Big Three of Larry Bird, Robert Parish, and Kevin McHale led the team to three more NBA titles, in '81, '84, and '86. John Williams joined the Boston Pops as conductor and he continued the tradition of celebrating July 4th with concerts on the Esplanade. Johnny Cash wowed a holiday crowd of 275,000 there in 1987.



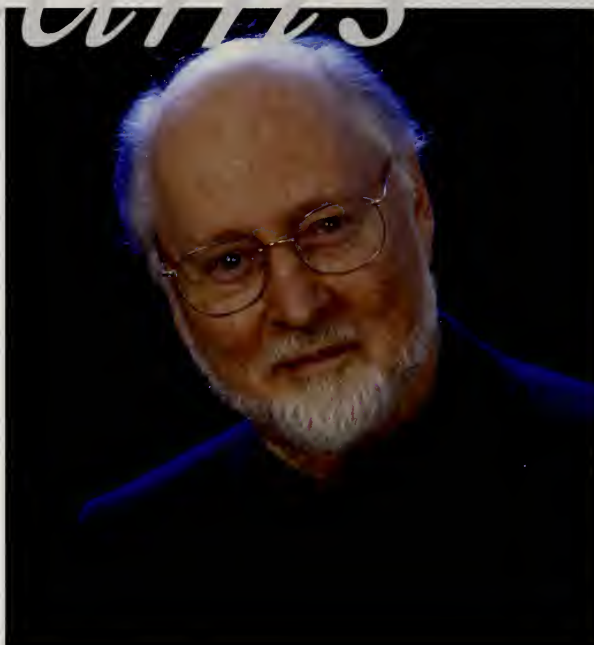


JOHN WILLIAMS

The telephone rang one morning recently, and on the line was one of the most famous composers in American history, calling from California to talk about what may be the most popular musical series in American history, the July 4th Concerts at Boston's Esplanade.

As precise with words and quotes as he is with scores and notes, John Williams, 81, is succinct in describing the July 4th concerts he conducted with the Boston Pops from 1980 to 1993.

"I mean, you are at the Hatch Shell, on stage, and you conduct in the usual way, until you turn and see more than 300,000 people, which is not an audience, but a biblical multitude."



So what is the magic? "Well, there's the setting, the boats on the River Charles, behind the Hatch Shell, and this enormous audience along the banks to the Harvard Bridge and beyond, with celebrants who surrender themselves to a definition of community that includes generations who have celebrated America's independence. It's vibrant and spiritual."

And the concert is fun to conduct, he recalls. "We'd rehearse at Symphony Hall, and then at the Shell, which is small, by contemporary standards, because of the need for so many television wires on the floor. But the Shell is a Boston landmark that works well enough, and we live happily with it."

Coming from California, his only exposure to the event at the Esplanade had been watching Arthur Fiedler conduct the concert on television, and so, when John Williams stepped on stage at the Shell that Independence Day in 1980, he was overwhelmed by the pageantry of so many people — "no one protesting, and no one objecting to anything, but all celebrating, all happy, all peaceful. It's a birthday celebration on a scale I don't know anywhere else in the world," he says, "like witnessing a biblical moment that's described in scripture, a mystical experience."

Not everybody in the audience, he concedes, is lured by patriotism. "I can't say how deeply people sink into the meaning of our country's journey as a sovereign nation. They may be thinking of their picnic baskets more than American Independence," he says with a laugh. "Still, behind it all is a symbolism that holds us together as Americans, and we can define that as patriotism. It's another reason everybody loves Boston, and this year, as we celebrate the 40th anniversary, let us hope the July 4th Concert on the Esplanade continues another 400 years."

— Jack Thomas

Looking back

"There is good and then there is great. There is technically amazing and then there is fabulous technical perfection that is driven by passion for the music it's supporting. There is privilege and there is honor--and that has been mine to have worked with the Boston Pops: great, fabulous and such an honor! There is nothing that gives me more pride in my craft and my country than singing the songs that have been foundational anthems in our heritage while standing in such a historic place in our nation. Thank you from the depths of my heart."

— Sandi Patty (1991)



Playing with the Boston Pops was a great honor, especially since it was their 25th Anniversary July 4 show! It was a beautiful night and there were so many people — somebody told me it was half a million. People as far as the eye could see and even further! There were even people in many, many boats out on the river. Out we came with the entire orchestra all dressed up and standing for us as we took our places in front of all those great musicians. I kicked it off and from the first notes the entire crowd was on its feet. What an incredible feeling! I think everybody enjoyed themselves. I know we did. Then after we wrapped up the orchestra started their star overture and boom! boom! boom! the cannons blasted and the fireworks shot up, and what a beautiful noise they made. What a fabulous way to celebrate the Fourth. How could you not be proud? It was a night we'll always remember and treasure! Thanks Keith! Thanks Pops! Thanks Boston!

— Stanley "Buckwheat Zydeco" Dural (1998)

The 90s

The prosperous 90s enjoyed the longest period of peacetime economic expansion in US history, which mystified economists who described it as irrational exuberance. McDonald's opened in Moscow. Law enforcement began using DNA. The Hubble spacecraft was launched. The Pathfinder landed on Mars, analyzing geology and atmosphere. People were so worried that Y2K would lead to a massive collapse of computers worldwide in the switch from 1999 to 2000 that they stocked cellars with supplies for another disaster that never occurred. We learned about Pentium processors, cable modems and DSL connections. Mp3 players hit stores and digital cameras sent film cameras to photo heaven. The Hale-Bopp comet caromed off our sun's orbit for the first time in 4000 years. We learned to use microdrives, CD burners and IMacs. The Gulf War helped us adjust to the 24-hour news cycle. Pagers gave way to mobile phones. Genetically engineered crops appeared in grocery stores, and to the gratitude of lost souls, the GPS became operational. Russian Prime Minister Putin succeeded Boris Yeltsin as President. Our favorite movies were Titanic, Jurassic Park and Star Wars: Episode One. Teens dressed in Slap Bracelets, light-up sneakers and jelly shoes, and they wore their hair like Jennifer Aniston on Friends. Wayne Gretzky retired. The first Harry Potter novel was published, leading to J. K. Rowling's billion-dollar fortune. In 1993, a relatively unknown city councilor named Thomas M. Menino was elected to the first of his five terms as Boston's mayor. During this time, "The Big Dig" became part of the city's culture. In the early years, the Esplanade concerts, with live performances by the likes of Roberta Flack, the Pointer Sisters, and Tricia Yearwood, were televised locally and nationally. In 1995, Keith Lockhart became the 20th Boston Pops Conductor.





Lockhart

KEITH LOCKHART

At Symphony Hall, in the Goldberg Room, all is quiet until the door opens, and into the room enters the third Boston Pops conductor in 83 years, Keith Lockhart, arriving with a gusto that makes Vivaldi's Spring concerto seem like Gregorian chant.

Having become the 20th conductor of the Boston Pops, in 1995, and after more than 1,500 concerts, not to mention 73 television shows, a dozen recordings, and 37 national tours, the 53-year-old maestro is younger and more handsome in person than he appears on the podium. This July 4th concert marks the 19th time that Keith Lockhart will conduct America's birthday bash in Boston.



"The July 4th concert is more than the singing of patriotic songs," he says. "It's a sociological phenomenon, and each year it looks at patriotism through a slightly different lens. The nearest thing to it is the concert on the National Mall, but the Washington crowd is transient. We draw people from around the world, too, but our concert is a street party. Also, we get support from the city and state, but we rely on philanthropists like David Mugar and corporations like Liberty Mutual. Without them, this concert could not happen."

For the Boston concert's unabashed patriotism, Lockhart makes no apology. "Some countries may find our celebration embarrassing, but it's free will. For better or ill, no country does patriotism like America, and no city does it like Boston."

A second element of the phenomenon is the comportment of the Boston audience. "State police estimate that 600,000 attend, and 200,000 are there the entire day, in rain or blazing sun, a crowd with virtually — and I'm knocking on wood here — no crime. Also, the audience is self-perpetuating. We want a young demographic who'll make this their American tradition. People tell me, 'my parents brought me, and now I bring my kids.' That, to us, is the sweet spot."

And what of the concert's iconic 1812 Overture — celebrating American Independence Day with music by a Slav to extol Russia's victory over France? "It's the perfect patriotic piece, and segues into the fireworks. It was Arthur Fiedler and David Mugar who made it inseparable from the July 4th celebration. Many people may not know it, but the 1812 Overture weaves in hymns to the czar, as well as battle music from the opposing side, the French, which is why you have a bit of 'La Marseillaise' in there. I can think of no other piece from the classical repertoire that works as well, and if there were no 1812 Overture, then someone would have to write something like it."

Finally, for the audience, Lockhart has a chivalrous message: "We don't say it often, but thank you. This concert is not about performers or fireworks. It's about people hearing music. So, without you, this concert doesn't exist."

— Jack Thomas

Looking back

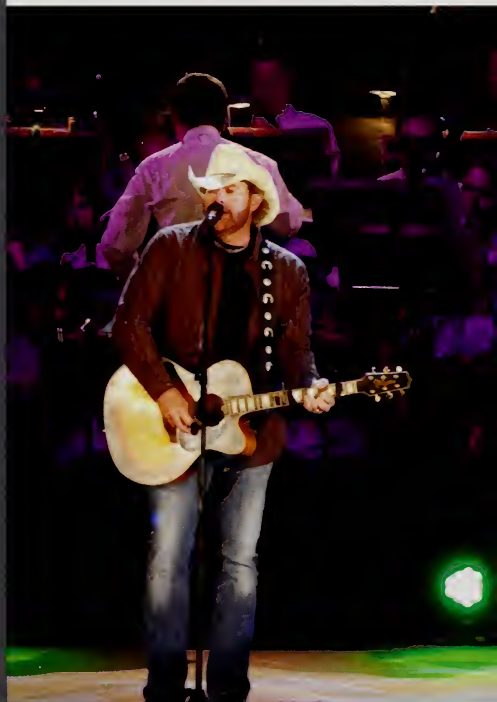


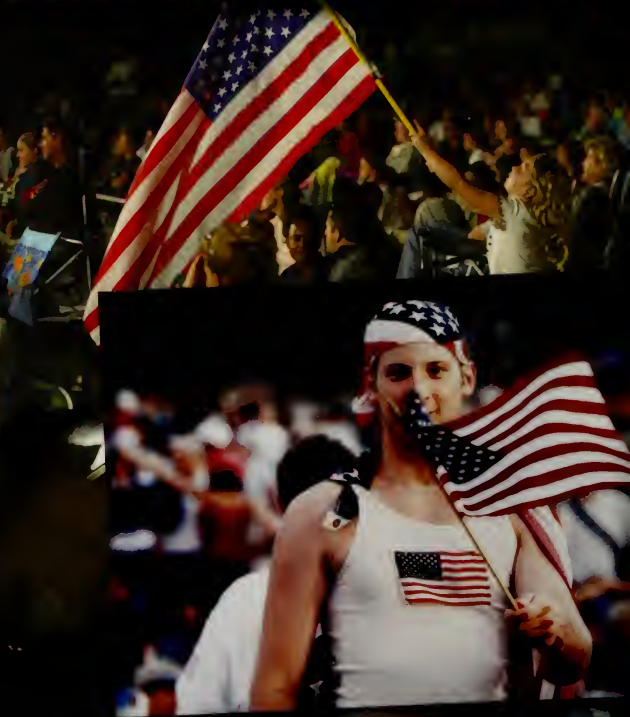
"Of the many times I have been blessed to perform with the BSO, the most moving and memorable performance for me has always been the July "Pops Goes the 4th" 2002 live broadcast with Maestro Keith Lockhart and the Boston Pops Esplanade Orchestra. I was thrilled to participate in this patriotically inspirational, healing and joyous evening. Thank you to Keith and the Boston Pops for always making me feel welcome. You are a National treasure! Happy 40th Esplanade Anniversary!!"

— Maureen McGovern (2002)

"4th of July in Boston..... Does it get any bigger? It's the grandest setting in the USA. In the first place... It's my favorite city in the north to visit, always has been. The Bostonians are full of pride, I love the tradition..the food..the pro sports...night-life...and the blue collar vibe it has. To me... It's like an oasis in the middle of the northeast, it has its own feel. I've played my patriotic songs in 192 different camps in Afghanistan and Iraq for US Troops in the last 10 years. So it's hard sometimes to feel the patriotic "goose bumps" when doing a performance in a civilian setting. Make no mistake about it. Singing the song "American Soldier," with the Boston Pops... looking over the water at a night sky filled with firepower... with all 5 branches of the US military down front and millions of people in attendance....and a TV audience... In Boston Mass, USA. On the 4th of July... THAT....will give ya....Big Dog Daddy Goosebumps!!"

— Toby Keith (2010)







The 2000s

Barack Obama became president, and the Healthcare bill became law. BP's oil spill in the Gulf of Mexico crippled seaside industry. Terrorists attacked Washington and New York, knocking down the Twin Towers. The second of the father-son presidential team of George Bush led the country forward. The average price of a gallon of regular unleaded gas jumped from \$1.26 to \$2.73 during the decade. Pop music was dominated by a kid discovered on YouTube, Justin Bieber. An earthquake devastated Haiti. Swine flu became pandemic. Michael Jackson died and so did Ronald Reagan. The US Rover landed on Mars. The Voyager left our solar system, still playing Beethoven and Louis Armstrong. A self-contained artificial heart was implanted in a man. Flash drives replaced floppies, DVDs replaced VCRs, and email replaced snail mail. Girls wore skinny jeans, tube tops, and neon colors. People went crazy for Crocs and Ugg boots. Worldwide, the leading cause of preventable death was obesity. The most common cosmetic surgery was Botox. Billboard named Beyonce female artist of the decade. The best selling artist was rapper Eminem, who sold two million albums. In second place was the Beatles, who split up in 1970. In Boston, it was an era of sports championships. Breaking an 86-year-old "curse," the Red Sox won the World Series in 2004, and repeated the feat in 2007. The Patriots won three Super Bowls, in 2001, 2003, and 2004. The Celtics raised their 17th NBA title trophy in 2008, and in the dawn of the new decade, the Bruins won the Stanley Cup in 2011. On the Esplanade, the July 4th Boston Pops Fireworks Spectacular continued to draw crowds of more than 500,000 while featuring performers such as Steven Tyler, Neil Diamond, and Martina McBride.



These people have been a part of the Boston Pops Fireworks Spectacular for 40 years!

"Since 1974, every July 4th has become more and more enjoyable for me! It's the most fun and celebrated event I have ever been a part of!"

BILL BRETT, EVENT PHOTOGRAPHER

"I'm so proud to have been a part of this wonderful team for 40 years. The hard work and dedication of everyone involved makes our show a huge success year after year. Here's to 40 more!"

BRIAN KERINS, OPERATION COORDINATOR

"I have enjoyed playing at the Esplanade since 1972, when Arthur Fiedler was still conducting there. I remember seeing people who had camped out there the night before so they could be close to the stage. There have been wonderful conductors and soloists over those years. The fireworks at the end made it a special occasion."

TONI RAPIER, CELLO, BOSTON POPS ESPLANADE ORCHESTRA

"I never thought that this event would become such a tradition for our city. Adding cannons, church bells and the '1812 Overture' has transformed the concert of July 4th to a spectacular showcase. Over the past 40 years, millions have flocked to the Esplanade to witness a spectacle of patriotism and celebration. For me personally, it has been a true honor to work with so many terrific people to produce the event. Now, enjoy the show!"

DAVID MUGAR, EXECUTIVE PRODUCER

"I think my favorite part of working on this event has been getting to meet so many wonderful people over these many years!"

JACK BAKEY, CAMBRIDGE PUBLIC SAFETY LIAISON

"In this 40th anniversary of the Fourth of July Concerts, I step back and take pride in having had the opportunity of working with the founding father of the Esplanade Concerts, conductor Arthur Fiedler, along with John Williams and Keith Lockhart, and with my friend and great organizer, David Mugar. Thank you all for some wonderful musical moments!"

BILL SHISLER, BOSTON POPS LIBRARIAN

About Boston 4 Productions

Boston 4 Productions is responsible for all phases of the Boston Pops Fireworks Spectacular, known as America's premier Independence Day Celebration.

The event was founded in 1973 when David Mugar suggested to famed Boston Pops Conductor Arthur Fiedler that in order to revive the diminishing Esplanade concert series, it might be a good idea to play Tchaikovsky's "1812 Overture" with a few added extras. For the next July 4th, howitzer cannons, fireworks and church bells were added to the concert so that, in Fiedler's own words, "All hell could break loose." And, for the first time, a July 4th fireworks display took place over the Charles River.

Today, in its 40th year, the Boston Pops Fireworks Spectacular attracts more than 500,000 visitors from New England and around the globe. While the July 4th event is the cornerstone of the organization, Boston 4 Productions is involved in many other well-known Boston events, including Boston's Family Fireworks on New Year's Eve on Boston Common.

Boston 4 Productions is the production arm of Boston 4 Celebrations Foundation, a non profit 501 (c) 3 organization.

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Logistics Coordinator
Emma DeSimone
EOC Coordinator
Elaine Sudanowicz
Interagency Coordinator

Boston Fire Department

Roderick J. Fraser, Jr.
Fire Commissioner
Deputy Chief John Hasson
Acting Chief of Department
Deputy Chief Gerard Fontana
District Chief Paul Burke
Lieutenant John Hardiman
Lieutenant David Pfeil
Lieutenant Michael Walsh
Office of Field Services
Captain Joseph McNulty
Special Hazards Office

Boston Police Department

Edward F. Davis
Commissioner
Daniel P. Linsey
Superintendent in Chief
William B. Evans
Superintendent, Field Services
Bernard O’Rourke
Deputy Superintendent, Field Services
Lieutenant William Ridge
Special Events Coordinator

CITY OF CAMBRIDGE

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Mayor
Robert W. Healy
City Manager

Cambridge Police Department

Robert C. Haas
Commissioner
Steven Williams
Superintendent
Christopher Burke
Superintendent
Jack Albert
Deputy Superintendent

Cambridge Fire Department

Gerald Reardon
Chief of Department

Assistant Chief Gerard E. Mahoney
Operations
Assistant Chief James Burns
Administration
Deputy Chief John Gelinas
Chief of Operations
Captain Greg Carter
ALS Paramedic Service

Professional Ambulance Service

Larry Stone
President
William Mergendahl
CEO

PARTNERS

Church of the Advent Guild of Bell Ringers

John Danaher
Tower Captain
Kirby Russell
Ringing Master

Fisher College

Dr. Thomas McGovern
President
Shiela Lally
Dean of Students
William Chase
Chief of Campus Police

Massachusetts Institute of Technology

L. Rafael Reif
President
John DiFava
Director, Facilities,
Operations and Security

TELEVISION PRODUCTION

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Executive Producer
Robin Abrams
Director
Mike Mathis
Producer for IMG Productions
Sheryl Bourisk
Producer for WBZ-TV
Susan Kopensky
Assistant Director
Sandy Bondorowsky
Technical Director

Michael Sandorse
Technical Manager

Christopher Landy
Lighting Designer

Lynn Finkel
Stage Manager

Conor McGill
Talent Manager

Hillary Mandel
Senior VP, IMG Media

Steve Mayer
Executive Producer,
IMG Productions

CBS BOSTON WBZ-TV

Mark Lund
President and General Manager

John Verrilli
News Director

Ro Dooley Webster
Director of Communications
& Public Affairs

Peter Masucci
Director of Creative Services

Anthony Capozzi
Controller

Paul Pabis
Director, Broadcast Operations
& Engineering

Helyn Wynyard
Vice President of Sales

Christine Ferrara
Program Director

Michael Ruzicka
Production Director

Al Goebel
News Operations

Theresa Rooney
News Operations

RADIO PRODUCTION

WBZ News Radio 1030

Mark Hannon
Senior Vice President,
CBS Radio Boston

Peter Casey
Director of News & Programming

All Classical 99.5

Jon Abbott
President & CEO

Ben Roe
Managing Director of
Classical Services

89.7 WGBH Boston Public Radio

Phil Redo
Managing Director

TECHNICAL PRODUCTION

Capron Lighting & Sound

Richard LaRonde
President

Christopher Graham
Vice President

Clayton Young
General Manager

Brett Vollmuth
Site Supervisor

STAGE EFFECTS

Boston Balloon Events

Maureen Collier

Thank You

Boston 4 Productions would like to thank all of the local, city, state and federal agencies and first responders who work extremely hard to create a safe environment for all of our visitors who attend this treasured event.



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IT WAS AWESOME! YOU COULD
HEAR THE MUSIC EVERYWHERE!

WASHINGTON, DC



IT IS A WORLD CLASS DAY!

CHESTER, VT

IT'LL BE A LIFELONG
MEMORY TO CHERISH.

HINGHAM, MA

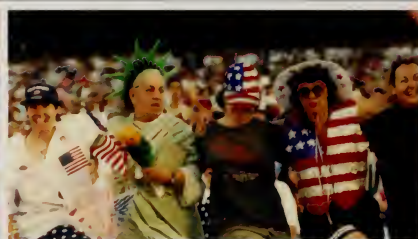
40 years of fireworks...

40 years of cannons...

40 years of church bells ringing...

40 years of the Boston Pops playing the 1812 Overture.

Boston's 4th of July celebration turns 40! Take a look back at the history of this event that has become a national treasure for the City of Boston, New England and around the globe!



"We come, each year, in peace. And we are every size, shape, age, gender, class and color. We are short and tall, rich and poor, famous and just plain folk. We are conservative and liberal, and we have tens of thousands of individual opinions, but when we come together in this place—on this day—we are the face of a great nation. Look around. Next to you, sitting or standing, is the simple answer to the question, 'what's so special about Boston's 4th of July?'"

— Bob Carey
Co-Founder/Associate Producer
1941–2000